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a mediæval character, and one might imagine Anne Boleyn and Henry VIII. holding converse in one of the deep windows, or seated beside the fire. The chimney-piece is a vast Middle-Age structure towering to the ceiling, the upper part of carved wood, the lower filled in with painted tiles. There are two windows with deep embrasures, the sashes set with small hexagonal-shaped panes of coloured glass. There are no curtains, a broad strip of embroidered satin hanging on either side of the sash to lend shade if required. At either side of the chimney-piece stands a low, narrow sofa, covered with antique satin of a pale-yellow hue, wrought by the needle, with flowers in gold and gay-coloured silks. At the side of the room, opposite the windows, is placed an ancient carved buffet, reaching nearly to the ceiling, the wood of which is almost black with age. The chairs are of mediæval forms, and are covered with antique embroidered satin to match the sofas, with the exception of one, which is covered and cushioned with Utrecht velvet of a pale-olive hue. An oblong table, of the shape and style of those in the illustrations to Froissart, stands in the centre of the room. The floor is covered with a carpet, the groundwork of which almost disappears under a number of Turkish rugs, all of pale and subdued tints, recalling the hues of ancient tapestry. Some curious pieces of old porcelain and a single picture, the portrait of Madame Vibert, by her brother Berne-Bellecour, complete the decorations of the apartment. The doors are shaded with heavy *portières* and draperies of yellow damask, with raised-velvet flowers in the same hue. The ceiling is crossed with beams of dark, polished wood, the spaces between the beams being painted with decorated designs in dull gold upon a pale-blue background.

M. Lambert, the "Landseer of Cats," has just finished a charming portrait-group of the pets of Madame de Rothschild. In an elegant library hung with rich tapestry, a large, solemn-looking

poodle sits enthroned upon a copy of the *Constitutionnel*, which lies upon an ottoman covered with scarlet satin. This wise-looking gentleman, who is very white and fluffy and silky as to the hair, and very pink as to the paws, is in the act literally of going to sleep over his newspaper. A snow-white, slender terrier, of the species known as black-and-tan (the albinoes of that race being almost priceless), is barking in a graceful attitude, half-frolicsome, half-defiant, at a grave Angora cat, who is rubbing her glossy sides against the base of the ottoman and pays no attention whatever to her noisy little companion. A life-size bust of a Roman sage in *verd-antique* looks solemnly down upon the little group. Another recently-finished picture is called 'A Happy Family,' and represents a fat, comfortable-looking old mother-cat lying upon her back on a cushion covered with green tapestry, while some eight or ten very small kittens are grouped around her and over her and on top of her, in that remarkable conglomeration of little round heads and fat little bodies and pointed little tails peculiar to young kittenhood under such circumstances. M. Lambert is now at work on a picture of three kittens at play, one fat, white little fellow being flat on his back with his pink toes in the air, while another has taken possession of a work-basket, and has gotten inside of it, in defiance of the remonstrances of the third, a sturdy striped cross little cat, who has set up his back and means to show fight. These three pictures are intended for the *Salon*. He has also just completed a picture of a solitary cat just released from durance vile in a small round basket. With dismally-puckered face poor Puss is, apparently, giving vent to a doleful wail, expressive of his past discomfort, a very different type of visage and of demeanour to those of the enraged kitten of the 'Envoi en Provence' of last year, though the two cats were in somewhat similar circumstances.

LUCY H. HOOPER.

THE WATER-COLOUR EXHIBITION, NEW YORK.



THE ninth annual exhibition of the American Society of Painters in Water-Colours was opened in the galleries of the National Academy of Design, January 31st, and was continued four weeks. The collection contained more than six hundred works, of which about one hundred were drawings in black-and-white. Numerically, the exhibi-

tion was the strongest ever held by the society. Last season the collection was nearly as large in numbers as that of the present year, but it lacked the force of the latter. This was due to the presence of the works of several of the leading members of the society who have been pursuing their profession in Europe. Another stimulating element which tended to give importance to the display is the coming Centennial Exhibition. The officers of the society have made great efforts to organise a water-colour gallery for that great event, and many important pictures have been produced for the purpose.

In the exhibition just closed the officers of the society have demonstrated that a display of water-colour drawings can be formed in New York without foreign aid. During the first years of the society the exhibitions were largely made up of foreign pictures. This has all been changed, however, and, in the exhibition just closed, out of six hundred accepted pictures only one-eighth were the work of European artists. This shows a gratifying advance in the art, which is due entirely to the efforts of this spirited society. Although it has been said that the art of oil-painting is making no progress in this country, it is evident that there is no decline in the arts generally, and that, as one branch stagnates another department, under more public-spirited auspices, assumes the leadership.

In the exhibition just closed there were numerous works by Samuel Colman, Louis C. Tiffany, R. Swain Gifford, and other men of commanding abilities, who were absent last year, and whose return to the ranks of the exhibitors was gladly welcomed. In the "Black and White Room" the display was not so interesting as usual. Among the principal works was a group of war-sketches

by Edwin Forbes. Some of the subjects are very spirited, for instance, 'The Reveille on the Line of Battle' and 'A Lull in the Fight.' W. H. Gibson sent a frame of foreground-studies in pencil which are very clever, and also a well-studied effect in the early morning, 'On Edwards's Pond, Adirondacks.' Black-and-white sketches are usually very interesting, but the ordinary observer needs something more than a few wild strokes with the crayon or other medium to command his admiration or attention. Mr. William M. Hunt, to whom these remarks apply, appears to think, if we may judge from his contributions to this department, that any eccentricity of his pencil is good enough for a public exhibition. Hence he sent no less than ten sketches to represent his name. We dignify these bits of charcoal-smeared paper by the title of sketches in deference to the hanging committee, but in reality they are only suggestions of something which may have at some idle moment appeared to the artist's mind, but which he failed to seize so as to make the idea capable of comprehension to others. Peter Moran had a number of etchings in the exhibition which were done in an off-hand way, and were clever specimens of the art. Of Mr. Van Elten's work there were several sepia-drawings, of which a pastoral in the Connecticut River Valley and a scene in the Hartz Mountain are especially commendable. Mrs. Greatorex sent a number of pen-and-ink drawings, one of which was of 'Old St. Paul's from the Churchyard,' a very poetical study, with the bustling city left out. Another careful study represented the old 'Gracie Mansion' on the East River shore, near Hell Gate. Mr. Homer has a happy faculty of working with great facility in this medium, and produces some charming pictures with a few strokes of the pencil. Like Mr. Hunt, however, he forgets, at times, that the visitors to public exhibitions are not all artists, and are unwilling to accept crude suggestions in lieu of pictures. His 'Too Thoughtful for her Years' was the most striking sketch in the group representing his name.

No exhibition of coloured drawings ever opened in this country was so largely composed of important pictures. Mr. Colman, as if to make his return more impressive, sent, as his leading picture,

a view of the famous 'Mosque of Sidi Hallui, Tlemcen, Algeria.' It is a picturesque old edifice, with a square tower and clustering domes, all of which show the rich ornamentation of early Saracenic architecture. Mr. Colman has introduced a procession of Moors with camels upon the terrace, which leads to the entrance to the mosque, the costumes and trappings of which lend additional brilliancy to the scene. There is a delightful feeling of harmony in the colouring of the picture, and every incident is worked up with great force. The care with which the subject is finished is shown in the treatment of the arabesque tracery which ornaments the grand entrance, and also in the suggestion of texture given to the lofty tower. Mr. Colman sent several other drawings of an equally striking character.

As an example of refinement in landscape and figure-painting, 'The Intruders,' by E. Killingworth Johnson, was received with expressions of the highest praise. The picture is open to criticism, perhaps, owing to the absence of positive shadows, but its aim is so high and its motive so charming, that it commands admiration in spite of any minor defect. An old gentleman who has been lurching in the park has fallen asleep over his wine. A drove of sheep have gathered in the background, and are curiously surveying the scene, and are nipping the flowers in the well-kept borders, while a pretty little girl, dressed in white, is apparently standing guard beside the sleeper, and looks with dismay at the intruders. The background is filled in with shrubbery and flowers, but the chief interest centres in the foreground group, the drawing and painting of which are executed in the most charming manner. Two years ago this accomplished English aquarellist was represented by a picture entitled 'The Rival Florists,' which was a work of remarkable beauty also, but not so brilliant in expression as this. It is recalled with pleasure at this time, as 'The Intruders' will be also in the future.

In looking through the exhibition it was noticeable that several of our leading artists, who have achieved considerable fame as aquarellists, have departed, in their manner of treatment, from the delightful simplicity of water-colour drawing as originally practised, by a resort to the wholesale use of solid or body colours. One artist who has adopted the latter method is Alfred T. Bricher. Some of his pictures are so loaded with colour that they resemble works in pastel. His most important drawing was a coast-scene, entitled 'Towing off a Wreck, Salisbury Beach.' The storm has abated, but the surf still rolls over the broad and sandy beach with sparkling effect. One delightful feature in the work is the cloud-effect and the fine aerial perspective, but all of this clever technical work is done with solid colours, and it has the appearance of being done in oil. Aside from the objectionable use of these solid colours, the work is charming, but we can see no advantage over oil-colours in this style of treatment. As a contrast, and to show what strong effects can be produced by the use of simple water-colours, one had only to turn to Mr. Nicoll's 'On the Gulf of St. Lawrence.' This subject is as large as that by Mr. Bricher, and, in breadth of treatment, richness of tone and sentiment, it is in every respect an impressive picture. In the painting of the high lights on the clouds and breaking surf, where the temptation to use solid colours is so strong with many members of the society, the feeling appears to have been sturdily resisted, and with real benefit to the work. Mr. Nicoll sent several other drawings done in the same delicate style, one of which was a sunset, and a work of more than ordinary beauty.

From the easel of Mr. Smillie, the president of the society, there was a large and spirited picture of 'A Scrub-Race on the Western Plains,' and admirable as a study of horses in violent action. It is a very simple matter for an artist to draw a group of horses in repose, but to achieve the same thing with running animals is not so easy of accomplishment. Mr. Smillie, in his picture, has not only secured the effect of violent muscular action in his horses, but also expressed the various emotions of victory and defeat in the faces of the riders. In the treatment of the subject pure water-colours only are used. In this respect Mr. Smillie's work, as well as Mr. Nicoll's, is suggestive, in its transparency of tone, of the simple and yet effective method of the English school of water-colour painting.

Another artist, whose works are worthy of the highest praise, is R. Swain Gifford. He was represented by several Oriental scenes, one of which, entitled 'Homes in the Ziban, Desert of Sahara,'

may be accepted as a type of the whole. It gives a group of tents, made of the skins of animals, set up in an apparently arid plain. There are palm-trees, however, scattered about, which relieve, in a measure, the desolation of the landscape. The colouring of the work is rich and transparent. In the perspective effect the peculiar transparency of the atmosphere of the Oriental deserts is given with great force. Mr. Gifford made good use of his pencil while abroad, as may be seen after a brief study of his works in water-colours. Mr. Bellows, who is one of the leading artists in this delightful art, sent several charming little studies of rural scenes, and one large and impressive village-scene, entitled 'Sunday Afternoon in New England.' It is a street-view bordered with broad-spreading elms, and showing groups of people homeward bound from the village-church. The colouring is fresh and delightful, but in the handling of the tree-foliage there is a want of transparency which detracts somewhat from the otherwise good character of the work.

Thomas Waterman Wood sent a study of an old negro white-washer 'Waiting for a Job;' the interior of a workshop, with a quaint old workman in the act of lighting his pipe, in defiance of the warning "No smoking here!" which is prominently posted upon the wall; and a yet more important subject entitled 'Shine.' The latter represents a burly Irishman just landed, carrying his household goods on his back, and beset by a noisy group of boot-blacks, who are anxious to polish or "shine" his coarse boots. The picture is brilliantly coloured, and, like nearly all of Mr. Wood's character-studies, is decidedly humorous in expression. One of the most prolific landscape-painters in the society is F. Hopkinson Smith, and his work is unusually ambitious. He sent, as usual, some eight or ten pictures and studies. 'A Summer Day,' a large wood-scene, is perhaps one of his best pictures. It shows some well-studied foreground-work, and remarkable freshness of colour, but is lacking in perspective; and this fault is found in most of his works. 'A Brook Study,' by Mr. Smith, was most commendable for its simplicity of treatment. Mr. Perry's 'Month's Darning' depicts a young woman darning stockings. Mr. McEntee was represented by a striking interior, entitled 'An Autumn Song.' A lady is seated at a piano, singing. Her pose is graceful, and the general tone of the work is excellent. Mr. McEntee also sent a little study from Nature in October, which, in treatment, is in exquisite harmony with the sentiment of the season.

Of Mr. Tiffany's work there was a large and spirited scene in front of a *bric-à-brac* shop in Switzerland. The composition is cleverly arranged and richly coloured, but it would please the eye of the connoisseur better if the display of shop-goods was not so elaborate. There are two figures in the foreground, of old women bargaining over a piece of china. Their action is spirited and well studied in connection with the other accessories. Mr. Magrath is taking a leading position as a painter in water-colours, and is one of the most progressive members of the society. His 'Nora,' a study of a young Irish girl standing bareheaded in the open air, was one of the most refined figure-pictures in the exhibition. The head of the girl is drawn against a grey-toned sky, and the delicacy of its treatment excited the admiration of all visitors to the galleries. Mr. Magrath sent several cottage-scenes, some of which were also of a very interesting character.

Mr. Winslow Homer's most successful work in colour was a little sketch entitled 'The Busy Bee.' A negro boy is standing in the neighbourhood of some bee-hives, and the industrious little insects are buzzing about his head, much to his discomfort. The expression of the subject is decidedly humorous. From Miss Fidelia Bridges's easel there were several studies of salt meadows bordering the seashore, which show considerable thought in their execution. Attention, too, may be called to the works of J. G. Brown, A. H. Baldwin, J. C. Beard, Walter Satterlee, and Julian Scott, of the figure-painters; and Messrs. Van Elten, Shurtleff, Hammer, Silva, and others of the landscape-artists, many of whom were strongly represented. The young lady artists are also doing some good work in this interesting field. Of foreign art-work there were only enough examples in the exhibition to serve by way of comparison, but they were generally of a high character, and answered a good purpose as a stimulating element, the force of which is appreciated by all who are interested in the progress of American Art. The exhibition was well arranged, and, in a pecuniary sense, was the most successful which has been held by the society.